Talk Oct 2 1978

First I want to express my deep gratitude to 2 rare artists here tonight for their encouragement in the difficult task of maintaining individual imagination which my mother encouraged in my childhood Carolyn Woodhull & Anita Delano

I am also indebted to 35,000 yrs
of art tradition*. I ~~have~~ made
a synthesis of what appealed
to me in the various
traditions & got created my
own work.

Cezanne "looked for the motif in nature".

I was never able to discover a motif in nature. But I remain sensitive to the partially developing motif in the images that are

(2) appearing in the work.
And I finish the work by
clarifying the motif:
relating the various
images to express the
underlying concept more
completely.

a person's work is limited
by the variety of visual and
other experiences in the
artist's life & the depth of
understanding of their
significance. To quote

② Annita Delano "Art is more than look at my red & blue how they go together.

One of the traditional acts of art is to pierce through the hypnotic effect of the group of illusions we call conventions.

The function of the artist is to bring to conscious awareness the harmonious nature of our non-conscious mental processes

working on a painting is
an ~~non-hypnotic~~ alert form of
meditation. I look at the
work receptively to see what
is in it. Thoughts in the
form of words cease.

an artist's
when concern about a
work of art ceases: it
is finished.

There is such a thing
as museum fatigue
from seeing too many pictures
but there is no such
thing as landscape
fatigue from seeing too much
landscape

Feel free to imagine
whatever you like
while viewing my work.
This is an opportunity to
take a bath in your
dreams.

Credits

Interior Garden II

- Sin Hock Gaw animation
- Sarah Kadomian Titles
- Adrienne Josef did the prints of all the Stabile films

Introspection

James Mitchell
Dancer

~~Adrienne Josef did Prints~~

(2)

2nd ½ Jim Whitney did the optical printing.

D Interior Garden

2 " transparency

Breath

What Is A Man?

Late Bill Ericson originally composed & played the music except

for Documentary
scene of children
playing.
The idea is to use to
combine
Jesu Joy of Man's
Desiring on the
recorder & Turkey
in the Straw on the
guitar.

~~Connor Ralph~~ Lance
~~arrived by~~ Theo

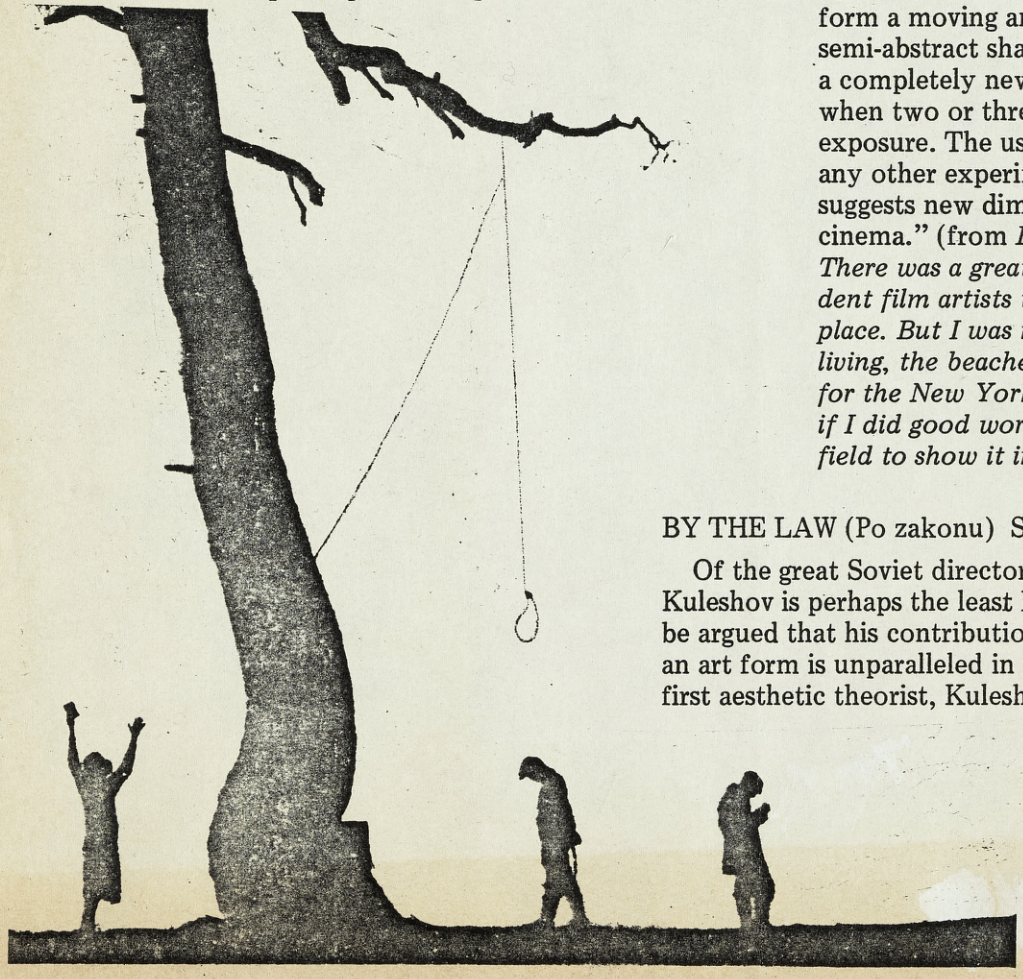
PASADENA FILMFORUM

PROGRAM NOTES

November 5, 1976

ART IN CINEMA: "Art in Cinema" was the name given to a series of film screenings at the San Francisco Museum of Art in 1947. Coordinated by Frank Stauffacher, this was the first organized and comprehensive series of experimental, or "art", films on the West Coast. The programs included retrospectives of influential early work of foreign film artists and premieres of the first films of Maya Deren, Curtis Harrington, Sidney Peterson, Kermit Sheets, James Broughton and others. This evening Filmforum recreates the "Art in Cinema" program of May 2, 1947 — nearly thirty years ago! At this program Sara Kathryn Arledge premiered *Introspection*, her first film, with an early masterwork from the Soviet cinema, Lev Kuleshov's *By the Law*. In addition to these two films, we will present the first public screening of Ms. Arledge's second film, *What is a Man?* (1958). Ms. Arledge, who lives in Pasadena, will discuss her work and present a series of handpainted slides, made between 1948 and 1950.

Sara Kathryn Arledge was born in Mojave, California. She studied painting at UCLA under Annita Delano, at Columbia, and the Barnes Foundation in Merion, Pennsylvania. She has taught at the University of Oklahoma, the University of Arizona at Tucson, and the College of Arts and Crafts in Oakland. Her paintings have been exhibited at the Metropolitan Museum of Art in New York City, the Chicago Art Institute, Los Angeles County Museum, and the San Francisco Museum of Art. . . . . *In about 1927 a German light organ inventor came to the Pasadena Playhouse and had a showing of his colored volumes of light moving on the screen. Although this man was an engineer, and not an artist by any means, his show made me consider the idea of change and motion in a work of art. And I felt that since painting was a static art, these ideas would have to be worked out on film.* . . . . . *Introspection* (7 min.) is a series of loosely-related technical and aesthetic experiments made with the belief that effective planning of a dance film has little in common with stage dance choreography, and that effective body movements of the dancer in a film are not necessarily those most effective on the stage. In these experiments simple body movements were combined with some of the effects of which the camera is capable to investigate the dance possibilities of the film. The sound accompanying the film is a recording of Schubert's Quartet No. 14 in D Minor. . . . . Film historian Lewis Jacobs on *Introspection:* "Disembodied parts of dancers are seen moving freely in black space. Dancers wear tights blacked out except for particular parts — a hand, arm, shoulder, torso, or entire body, which are specially colored and form a moving and rhythmic three-dimensional design of semi-abstract shapes. The result is a kind of abstraction and a completely new visual experience, especially heightened when two or three colored forms are juxtaposed in multiple exposure. The use of color is striking and unlike color in any other experiment thus far. Its departure in technique suggests new dimensions in unconventional and abstract cinema." (from *Experiment in Film*, 1949). . . . . *There was a great deal of pressure on struggling independent film artists to move to New York, which was* the *place. But I was not willing to give up the Western way of living, the beaches and the mountains which I so loved, for the New York scramble for fame and dough. I felt that if I did good work it would be shown when there was a field to show it in.* . . . . . .



BY THE LAW (Po zakonu) Soviet Union, 1926 — 81 minutes

Of the great Soviet directors of the post-revolutionary period, Lev Kuleshov is perhaps the least known in the United States. Yet it can be argued that his contribution to the whole development of film as an art form is unparalleled in the history of the medium. The cinema's first aesthetic theorist, Kuleshov's early essays on montage — the assemblage and alternation of shots — influenced the work of Eisenstein and Pudovkin. *By the Law* is based on the Jack London story *The Unexpected.* With a small cast and one interior set, this was the least expensive film ever produced in the Soviet Union.

UPDATED SCHEDULE FOR FALL SERIES 1976

PASADENA FILMFORUM

ALL PROGRAMS AT:
COMMUNITY ARTS CENTER
54 S. LOS ROBLES AVENUE
PASADENA

FRIDAY, OCTOBER 29 — 8:00 PM

FILMFORUM PARTY
— FREE ADMISSION —

This event, with admission free, will be an informal film screening and party. Raffles will be held to raise additional funds for future programming. Lots of surprises! Films to be screened this evening include: *I. F. Stone's Weekly*, Jerry Bruck's political documentary; *Two Men and a Wardrobe*, made in 1958 by Roman Polanski while a student at the Polish Film School; *The Running, Jumping and Standing Still Film*, an absurdity in monochrome by Peter Sellers and Richard Lester; *Daybreak Express*, D. A. Pennebaker's fantasy train ride through the streets of New York set to the music of Duke Ellington; and *Red Hot Dracula*, by William Scaff.

SATURDAY, OCTOBER 30 — 8:00 PM

THE FILMS OF MARILYN HALFORD

Marilyn Halford is an influential figure in Great Britain's experimental film movement. She began making films as a result of an interest in performance and dancing: "I make films with myself as the subject; then I take part in the projection each time by reenacting the film in an attempt at synchrony. In these films I explore physical rhythm and formal performance patterns that must be adapted each time I show." This program will provide a comprehensive survey of Ms. Halford's work including: *Footsteps; Hands Knees and Boomsa Daisy; Air; Ten Green Bottles; In Flight; 6 Rehearsals;* and *Steven and the Sunflower.* Ms. Halford will be in attendance to discuss her work.

FRIDAY, NOVEMBER 5 — 8:00 PM

ART IN CINEMA

Coordinated by Frank Stauffacher, the *Art in Cinema* series at the San Francisco Museum of Art in 1947 was the first organized screenings of avant-garde film on the West Coast. That now-famous series reexamined the influential early work of foreign film artists and premiered the first works of Maya Deren, Curtis Harrington, Sidney Peterson, James Broughton and others. This evening we recreate one of the original *Art in Cinema* programs, from May 2, 1947, nearly thirty years ago! Films to be shown are: *By the Law*, an experimental feature film produced in 1926 in the Soviet Union by the Lev Kuleshov Workshop; and *Introspection* by Sara Kathryn Arledge, a series of loosely-related technical and aesthetic experiments with dance. Begun in 1941 and completed in 1946, *Introspection* was not shown to the public until May 2, 1947. Ms. Arledge, who lives in Pasadena, will be in attendance to discuss her work, as well as to present the first public screening of her second film, *What is a Man?*, completed in 1958.

FRIDAY, NOVEMBER 19 — 8:00 PM

BLACK-MARKET CINEMA

One of the forgotten genres of American film is the all-black cast films produced for black audiences. The heyday for these films was the period from the late 1930s to the mid-1940s, when about 12 a year were turned out by various companies. Although these cheaply made films seem technically crude with hackneyed plots and stereotyped caricatures, the genre has been considered a triumph of sorts. Film historian Daniel Leab has written: "The all-Negro films, whether made by Blacks or Whites, tapped the mythic base of the United States, drew on the mainstream of popular culture, and — in the illusion that cinema is after all — gave Blacks a place within it." This evening's program will feature a rare screening of *Murder on Lennox Avenue*, a racketeer expose and murder mystery directed in 1941 by Arthur Dreifuss. Also to be shown are a series of original theatrical trailers or "previews," dating from 1934 to 1948, of all-black cast films including *Harlem on the Range*, *Dark Manhattan*, *Bronze Buckaroo*, and *Miracle in Harlem.* Veteran actor Davis Roberts will speak after the films.

FRIDAY, NOVEMBER 26 — 8:00 PM

KING VIDOR'S "OUR DAILY BREAD"

Considered one of the classic films of the depression years, King Vidor's *Our Daily Bread* (1934) is the moving portrait of a newly-married couple, broken by the Depression, who move to a barren farm and proceed to form a commune. Without "name" stars and with his interest in depicting the suffering and struggles of the unemployed, Vidor could get no financial backing from the major studios, and as a result raised the money and produced the film himself. Historian Bill Everson describes the resulting product: "One of King Vidor's most deeply-felt works, *Our Daily Bread* was one of the very few films of the depression years to take a theme of social comment and not camouflage it within a framework of melodrama. The climactic sequence — an entire reel devoted to the creation of an irrigation channel over rocky and hilly ground — is a tour-de-force of design and editing that can rank with the finest bravura episodes of Eisenstein and Griffith." A discussion will follow the screening.

FRIDAY, DECEMBER 3 — 8:00 PM

THE FILMS OF CHICK STRAND

Chick Strand's interest in experimental film began in the early 1960s when she co-directed Canyon Cinema Cooperative. Since that time her films have garnered festival prizes throughout the country and have been shown throughout the world — at Cannes, Filmex, and in October of this year at the Museum of Modern Art in New York. She has been described, by Linda Gross of the *Los Angeles Times*, as a "messianic and surrealistic filmmaker who fuses ethnographic and humanistic traditions with bold, sensual imagery." This program will survey Ms. Strand's most recent work: *Anselmo*, *Cosas de mi Vida*, *Guacamole*, *Elasticity*, and *Mujer de los Milfuegos.* Ms. Strand, who teaches at Occidental College, will be in attendance to discuss her work.

FRIDAY, DECEMBER 17 — 8:00 PM

EXPLOITATION TRENDS IN AMERICAN FILM

Exploitation in terms of dramatic topics dates to the earliest origins of the American cinema. This program will include two films which deal with two of the most exploited topics — prostitution and drugs: *Trapped by the Mormons* (1922), in which Mormons are portrayed as white slavers who lure young English girls into their harems; and *Marihuana: Weed with Roots in Hell*, an early anti-marijuana feature from 1936 directed by Dwaine Esper.

DONATION $2; STUDENTS & SENIOR CITIZENS $1

FOR FURTHER INFORMATION CALL 358-6255

PASADENA FILMFORUM

PROGRAM NOTES

October 2, 1978

IN PERSON: SARA KATHRYN ARLEDGE

This evening's program:

Interior Garden II (sound film, 7 minutes)
Introspection (sound film, 7 minutes)
Interior Garden (silent film, 6 minutes)
Interior Garden (transparencies).

INTERMISSION

What is a Man? (sound film, 10 minutes)
Tender Images (silent film, 6 minutes)
Iridum Sinus (transparencies)

Notes by Sara Kathryn Arledge:

I dreamed I left iridescent, Indian beaded footprints in the sand. I use vision and imagination, while working, with my analytical mind in a state of uncertainty. Usually I have nothing in my mind — perhaps a color combination or shape of gel on the drawing table appeals to me. I pick it up and start with it. Then as I work on it, things may appear to me in the painting. I decide whether to bring them out more clearly or leave the painting in an uncertain state. I do enjoy uncertain states of mind.

If the image of something appears in your mind while looking at the transparencies on the screen, you can just accept it without being embarrassed that you are seeing objects in an abstract painting. Let's not think of the paintings as abstract or surreal or by any other word. I think we can make more direct discoveries in a work of art if we don't classify it while we are looking at it. Knowledge doesn't help out at that time.

I do think your imagination as well as mine is also important and involved. Perhaps enjoying art is the creative play of your right hemisphere. So if you find images appearing in your mind which you recognize while looking at the screen, that is part of the work of the art. Others may find different things or relate to the transparencies in a different manner.

What I've tried to do is to recognize what my creative process is trying to realize on the glass and to bring it to fruit using my whole mind.

The idea of using visual educational aid slides for creative art work came to me in 1947 in a visual aids store, where I saw the glass slides then in use in the schools. I then bought glass slides, glass paint, and other related items. I realized with mounting excitement that I could probably use the colored gels that I had on hand from 1940 and which I had used in front of the lens while making my dance film, *Introspection*.

The first slide I ever made has three Harlequins in it. (It will be shown in the *Iridum Sinus* slide sequence tonight.)

I taught two classes in Color and Design at the Oakland College of Arts and Crafts in 1949. I taught the students how to make these transparencies. I was not rehired! I have been asked if these classes later started the Light Shows. The answer is . . . I don't know.

The slides are a glass sandwich with the paintings between two or three rectangles of glass, depending on how many layers I need. In some of the recent ones I use prepared acetate between the glass as it is thinner and cheaper.

In the black, white, and sepia ones, I smoke the glass with matches. I keep the flame moving at all times to prevent breakage. In many I use a toothpick for the fine white lines; crumpled paper napkins or toilet paper for the areas. The sepia occurs where I make a mistake in the white area and run a match quickly under it. This gives a depth effect which I like.

I have used many different mediums in the colored slides. At first in the 1940's I used stage light gels and glass paints. Since 1976 (when I started to make slides again), I have also used glass stain, India ink, and Sharpie pens. The gels come in large sheets of about 80 colors. Being made of gelatine, they dissolve in water in a warm oven. After this, I put a top on while the gel is still wet and squeeze where I want the colors to move. I opaque out areas I want to disappear. Sometimes I use these various techniques together, along with others.

(OVER)

Notes on *Introspection* by Lewis Jacobs, excerpted from Roger Manvell's *Experiment in Film* (1949, London):

Markedly different in approach, technique and style from the pictures of the other non-objectivists is the film by Sara Arledge called *Introspection*. The original plan was a dance film based on the theme of "the unfolding of a dance pattern in the conscious mind of the dancer." Technical difficulties and lack of funds made it necessary to present the work done as a series of loosely connected technical and aesthetic experiments.

In the words of Miss Arledge, "effective planning of a dance film has little in common with stage choreography . . . effective movements of a dancer in film are not necessarily those most satisfactory on the stage." None of the detectable patterns of dance choreography are seen in this picture. There is also none of the contiguities of shot relationships as indicated in the dance experiment by Maya Deren; nor are any of the various methods of animation used. Instead, disembodied parts of dancers are seen moving freely in black space. Dancers wear tights blacked out except for particular parts — a hand, arm, shoulder, torso or entire body — which are specially colored and form a moving and rhythmic three-dimensional design of semi-abstract shapes. The problem of flatness of the screen which reduces the dancer to a two-dimensional figure was overcome by an ingenious use of wide angle lens, convex reflecting surface, special lighting effects, slow motion and multiple exposures.

The result is a kind of abstraction and a completely new visual experience, especially heightened when two or three colored forms are juxtaposed in multiple exposure. The use of color is striking and unlike color in any other experiment thus far. Although episodic and incomplete, *Introspection* is original in style. Its departure in technique suggests new directions in unconventional and abstract cinema.

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In *What is a Man?* (1958), I tried to encourage spontaneous acts on the part of the cast and cameramen and use those that were harmonious with the script. The composer and musician, the late Bill Ericson, picked out the music and asked me if it was all right . . . I always said yes. The actors worked out their own parts together with me. I never saw the ocean shot that the jazz player Bob Mielke shot until it came back from the processor. The plant growth shot (which took three months to shoot) was arranged between Heaven, Clyde B. Smith, and me. The credits were shot by Denver Sutton. Dr. Thelwall Proctor and I took the motel sign and the car lights.

To introduce those in the anan amus cast that I recall. Dr. Proctor made the film possible by his help. He also played the sighcryatryst and a commuter. Kenny O'Hara talked with the lady on the train whose name I don't recall. Harland Hand played a commuter and gave general assistance.

There is a sense of imaginative rightness in an artist because there is a rightness in the Universe . . . a complex harmony. What it seems to me that I am doing is to create images in such a way as to try to tenderly communicate this sense of rightness to others.

Although I make experiments at times, I try to avoid using these and intellectualized inventions as ends. I think that these are blind alleys for an artist.

Art is not like science, which is the discovery of the unknown. I would describe art as an action of the unknown. In the arts, vision may be limited by factors, so we do not always share the same views. Each has an individual way. It is a danger signal for society when artists do not find and realize their own vision.

Here are two quotations from prominent scientists. Dr. Woodburn Heron, in an article in *Scientific American* on the "Pathology of Boredom," notes: "A changing sensory environment seems essential for human beings. Without it, the brain ceases to function in an adequate way and abnormalities of behavior develop." And from Dr. Eccles, Nobel Prize winner, from the *Scientific American* article about the "Physiology of Imagination": "Visual experience for example, brings an immense barrage of impulses into the cortical neurons which disrupts their tendency to settle into the phased activation of the alpha rythmn."

A Key to *What is a Man?* by Sara Kathryn Arledge:

This film includes both satirical and documentary views of Man . . . contrasted with undertones of Cosmic Spirit. My original interest in the process of processes we call "Man" changed into action when I read *Finnegan's Wake*, aided by Joseph Campbell's *Key to Finnegan's Wake*. This is sort of a key to *What is a Man?* to amplify some of the abbreviated material in the film.

I had planned a triad of films in 1950. This was to be the introductory film. There are a number of themes that start in it. The logo, "Chameleon Films," starts a theme of abrupt changes: instead of a reptile under the words there is an Archeopterex, the evolving reptile-bird on its way to flight. The Latin motto underneath, AD ASTRA PER ASPERA (TO THE STARS THRU DIFFICULTIES) changes into two meanings: ESPERA, Spanish for "Hope" and E.S.P. ERA.

Eve and Adam face each other tenderly in the Cranach painting. But then they are reduced to a scientific diagram laced with Latin names for the reproductive organs. Note that they face away from each other. In the background of the flesh-and-blood pair is a picture of an apple: the snake is formed by car lights in the window.

The answer to the title *What is a Man?* is uncovered by dropping "S" and "AN," changing it to WHAT I AM.

Some of the other themes are:

a) The horn honks and the alarm rings, disrupting natural processes. The growing plants stop and bloom not with flowers, but with clocks.

b) The alienation of modern woman and man begins in the scientific classification of Eros in the diagram, through modern Eve and Adam, to the two commuters who are unable to engage in a conversation . . . so they just unconsciously repeat the lines from *Macbeth* after the murder of Duncan.

In the dance sequence we shot one dancer simultaneously from three camera positions with three cameras in order to give three views of an identical movement.

In the TV sequence, Somebodyelsie falls under the spell of Beawolf, a smooth talking car salesman . . . she buys his car. Meanwhile she casts her own spell . . . Beawolf falls for her and we assume will have to pay for her car. But after her advisers fail to help her, she becomes even more dependent when Beawolf takes control of her confused life. This sequence was from the manuscript of "Heir of the Dogma That Bitch ya," which I wrote in 1950 and is now lost. Strange creatures slowly evolve out of the mud to the loving couple at the beach. The ocean shot that almost but not quite ends the film represents nature in its serene female aspect. In spite of human folly, all is right with the Cosmos. The ever-changing details about Eve, Adam, and their offspring in this world are contrasted with the Timeless Universal Being.

In the credits the impudent amateur filmmakers themselves play musical chairs although in the clutches of the Demon, while the jazz musicians play temptingly, "You Ought to be in Pictures."

Instead of a permanent end to the picture, the processes of human folly go on and on with the end title, ETCETERA.

Upcoming at Filmforum:

Monday, Oct. 9, 8:00 — *Beginning to End*, an anthology of the writings of Nobel Prize winner Samuel Beckett, starring the late Irish actor Jack MacGowran in a dramatic interpretation of the author's works. The film will be followed by an Open Screening.

Monday, Oct. 16, 8:00 — Jon Rubin in person from Boston with *At Home and Away . . . in the late 70s* and other films.

Pasadena Filmforum programs are supported, in part, by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

PASADENA FILMFORUM

PROGRAM NOTES

October 2, 1978

(OK 1986)

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PASADENA FILMFORUM

PROGRAM NOTES

October 2, 1978

IN PERSON: SARA KATHRYN ARLEDGE

This evening's program:

Interior Garden II (sound film, 7 minutes)
Introspection (sound film, 7 minutes)
Interior Garden (silent film, 6 minutes)
Interior Garden (transparencies)

INTERMISSION

What is a Man? (sound film, 10 minutes)
Tender Images (silent film, 6 minutes)
Iridum Sinus (transparencies)

Notes by Sara Kathryn Arledge:

I dreamed I left iridescent, Indian beaded footprints in the sand. I use vision and imagination, while working, with my analytical mind in a state of uncertainty. Usually I have nothing in my mind — perhaps a color combination or shape of gel on the drawing table appeals to me. I pick it up and start with it. Then as I work on it, things may appear to me in the painting. I decide whether to bring them out more clearly or leave the painting in an uncertain state. I do enjoy uncertain states of mind.

If the image of something appears in your mind while looking at the transparencies on the screen, you can just accept it without being embarrassed that you are seeing objects in an abstract painting. Let's not think of the paintings as abstract or surreal or by any other word. I think we can make more direct discoveries in a work of art if we don't classify it while we are looking at it. Knowledge doesn't help out at that time.

I do think your imagination as well as mine is also important and involved. Perhaps enjoying art is the creative play of your right hemisphere. So if you find images appearing in your mind which you recognize while looking at the screen, that is part of the work of the art. Others may find different things or relate to the transparencies in a different manner.

What I've tried to do is to recognize what my creative process is trying to realize on the glass and to bring it to fruit using my whole mind.

USE* The idea of using visual educational aid slides for creative art work came to me in 1947 in a visual aids store, where I saw the glass slides then in use in the schools. I then bought glass slides, glass paint, and other related items. I realized with mounting excitement that I could probably use the colored gels that I had on hand from 1940 and which I had used in front of the lens while making my dance film, *Introspection*.

The first slide I ever made has three Harlequins in it. (It will be shown in the *Iridum Sinus* slide sequence tonight.)

I taught two classes in Color and Design at the Oakland College of Arts and Crafts in 1949. I taught the students how to make these transparencies. I was not rehired! I have been asked if these classes later started the Light Shows. The answer is . . . I don't know.

The slides are a glass sandwich with the paintings between two or three rectangles of glass, depending on how many layers I need. In some of the recent ones I use prepared acetate between the glass as it is thinner and cheaper.

In the black, white, and sepia ones, I smoke the glass with matches. I keep the flame moving at all times to prevent breakage. In many I use a toothpick for the fine white lines; crumpled paper napkins or toilet paper for the areas. The sepia occurs where I make a mistake in the white area and run a match quickly under it. This gives a depth effect which I like.

I have used many different mediums in the colored slides. At first in the 1940's I used stage light gels and glass paints. Since 1976 (when I started to make slides again), I have also used glass stain, India ink, and Sharpie pens. The gels come in large sheets of about 80 colors. Being made of gelatine, they dissolve in water in a warm oven. After this, I put a top on while the gel is still wet and squeeze where I want the colors to move. I opaque out areas I want to disappear. Sometimes I use these various techniques together, along with others.

(OVER)

Notes on *Introspection* by Lewis Jacobs, excerpted from Roger Manvell's *Experiment in Film* (1949, London):

Markedly different in approach, technique and style from the pictures of the other non-objectivists is the film by Sara Arledge called *Introspection*. The original plan was a dance film based on the theme of "the unfolding of a dance pattern in the conscious mind of the dancer." Technical difficulties and lack of funds made it necessary to present the work done as a series of loosely connected technical and aesthetic experiments.

In the words of Miss Arledge, "effective planning of a dance film has little in common with stage choreography . . . effective movements of a dancer in film are not necessarily those most satisfactory on the stage." None of the detectable patterns of dance choreography are seen in this picture. There is also none of the contiguities of shot relationships as indicated in the dance experiment by Maya Deren; nor are any of the various methods of animation used. Instead, disembodied parts of dancers are seen moving freely in black space. Dancers wear tights blacked out except for particular parts — a hand, arm, shoulder, torso or entire body — which are specially colored and form a moving and rhythmic three-dimensional design of semi-abstract shapes. The problem of flatness of the screen which reduces the dancer to a two-dimensional figure was overcome by an ingenious use of wide angle lens, convex reflecting surface, special lighting effects, slow motion and multiple exposures.

The result is a kind of abstraction and a completely new visual experience, especially heightened when two or three colored forms are juxtaposed in multiple exposure. The use of color is striking and unlike color in any other experiment thus far. Although episodic and incomplete, *Introspection* is original in style. Its departure in technique suggests new directions in unconventional and abstract cinema.

Notes on *What is a Man?* by Sara Kathryn Arledge:

In *What is a Man?* (1958), I tried to encourage spontaneous acts on the part of the cast and cameramen and use those that were harmonious with the script. The composer and musician, the late Bill Ericson, picked out the music and asked me if it was all right . . . I always said yes. The actors worked out their own parts together with me. I never saw the ocean shot that the jazz player Bob Mielke shot until it came back from the processor. The plant growth shot (which took three months to shoot) was arranged between Heaven, Clyde B. Smith, and me. The credits were shot by Denver Sutton. Dr. Thelwall Proctor and I took the motel sign and the car lights.

To introduce those in the anamamus cast that I recall. Dr. Proctor made the film possible by his help. He also played the sighcryatryst and a commuter. Kenny O'Hara talked with the lady on the train whose name I don't recall. Harland Hand played a commuter and gave general assistance.

There is a sense of imaginative rightness in an artist because there is a rightness in the Universe . . . a complex harmony. What it seems to me that I am doing is to create images in such a way as to try to tenderly communicate this sense of rightness to others.

Although I make experiments at times, I try to avoid using these and intellectualized inventions as ends. I think that these are blind alleys for an artist.

Art is not like science, which is the discovery of the unknown. I would describe art as an action of the unknown. In the arts, vision may be limited by factors, so we do not always share the same views. Each has an individual way. It is a danger signal for society when artists do not find and realize their own vision.

Here are two quotations from prominent scientists. Dr. Woodburn Heron, in an article in *Scientific American* on the "Pathology of Boredom," notes: "A changing sensory environment seems essential for human beings. Without it, the brain ceases to function in an adequate way and abnormalities of behavior develop." And from Dr. Eccles, Nobel Prize winner, from the *Scientific American* article about the "Physiology of Imagination": "Visual experience for example, brings an immense barrage of impulses into the cortical neurons which disrupts their tendency to settle into the phased activation of the alpha rythmn."

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PASADENA FILMFORUM

Community Arts Center - 54 S. Los Robles, Pasadena
All Shows 8 PM - Donation $2, Students & Seniors $1

FALL SERIES

SEPT. 29: The Films of GEORGE LANDOW

George Landow, currently teaching at the San Francisco Art Institute, has been one of the more influential filmmakers of the last two decades. P. Adams Sitney, editor of *Film Culture*, has said of Landow's work: "His remarkable faculty is as maker of images. . . the images he photographs are among the most radical, super-real, and haunting images the cinema has ever given us." This program will feature a selection of his major works: *Film in Which There Appear Edge Lettering, Dirt Particles, Sprocket Holes, Etc.* (1965); *The Film that Rises to the Surface of Clarified Butter* (1968); *Institutional Quality* (1969); *Remedial Reading Comprehension* (1970); *What's Wrong With This Picture? No. 1* (1971) and *No. 2* (1974); *Wide Angle Saxon* (1975); *"No Sir, Orison"* (1975). Also to be shown is Landow's newest film, completed in 1976: *New Improved Institutional Quality: In the Environment of Liquids and Nasals, a Parasitic Vowel Sometimes Develops.* **Mr. Landow will be in attendance to discuss his work.**

OCT. 8: The Films of ALEXIS RAFAEL KRASILOVSKY

A prolific filmmaker and poet, Alexis Krasilovsky directed the International Women's Film Festival. Kevin Thomas of the *Los Angeles Times*, in reviewing her work, has written: "Ms. Krasilovsky communicates quite directly with rich flows of raw, jagged imagery juxtaposed with equally vivid sound tracks. Her assured command of technique, furthermore, allows her to give full expression to the intense passion and even revolutionary fervor that characterizes much of her work." Ms. Krasilovsky will read from her poetry and will screen: *Blood* (1975), a powerful film on Manhattan street life; *End of the Art World* (1972), a ferocious satire featuring Jasper Johns, Roy Lichtenstein, Robert Rauschenberg and others; *La Belle Dame Sans Merci* (1973), an homage to feminist poet Mary L. Gruening; *Cows* (1972); *Charlie's Dream* (1972); and *Charlie Dozes Off and the Dogs Bother Him.*

OCT. 15: The Films of KEN McMULLEN

Ken McMullen is an experimental painter and filmmaker from England who has worked both in London and Los Angeles. His films have been screened at the National Film Theatre in London. This program will provide a comprehensive survey of McMullen's shorter work including: *Room to Move* (1971), a film which relates to subjective feelings arising from living in Los Angeles; *Pieces* (1971), a documentary of a construction; *The Discussion* (1972), which "presents movement and its accompanying sound as an aesthetic"; *Documentary on Beuys' Work in London* (1972), a political and aesthetic happening; *Blackness* (1973), because "in a black room the audience loses all sense of distance"; and *Lovelies and Dowdies* (1974), a documentary on the performance of a surrealist play by a Polish experimental theatre group. **Mr. McMullen will be in attendance to discuss his work.**

OCT. 29: A FILM PARTY - free admission

This event, free to the public, will be an informal film screening and party. Its purpose is both to solicit memberships and to discuss future programming. Films to be screened this evening include: *Daybreak Express*, D.A. Pennebaker's fantasy train ride through the streets of New York set to the music of Duke Ellington; *Two Men and a Wardrobe*, made in 1958 by Roman Polanski while a student at the Polish Film School; *The Running, Jumping and Standing Still Film*, an absurdity in monochrome by Peter Sellers and Richard Lester; *Red Hot Dracula*, a film by William Scaff and starring Tom Iverson (perhaps better than Bela's version, perhaps not); and *I. F. Stone's Weekly*, Jerry Bruck's documentary on the impassioned, outraged, and fascinating newsman.

NOV. 5: ART IN CINEMA

Coordinated by Frank Stauffacher, the *Art in Cinema* series at the San Francisco Museum of Art in 1947 was the first organized screenings of avant-garde film on the West Coast. That now-famous series reexamined the influential early work of foreign film artists and premiered the first works of Maya Deren, Curtis Harrington, Sidney Peterson, James Broughton and others. This evening we recreate one of the original *Art in Cinema* programs, from May 2, 1947, nearly thirty years ago! Works to be shown are: *By the Law*, an experimental feature film produced in 1926 in the Soviet Union by the Lev Kuleshov Workshop; and *Introspection* by Sara Kathryn Arledge, a series of loosely-related technical and aesthetic experiments with dance. Completed in 1941, *Introspection* was not publicly shown until May 2, 1947. Ms. Arledge, who lives in Pasadena, will be in attendance to discuss her work, as well as to present the first public screening of her second film, *What is a Man*, completed in 1958.

NOV. 19: BLACK-MARKET CINEMA

One of the forgotten genres of American film is the all-black cast films produced for black audiences. The heyday for these films was the period from the late 1930s to the mid-1940s, when about 12 a year were turned out by various companies. Although these cheaply made films seem technically crude with hackneyed plots and stereotyped caricatures, the genre has been considered a triumph of sorts. Film historian Daniel Leab has written: "The all-Negro films, whether made by Blacks or Whites, tapped the mythic base of the United States, drew on the mainstream of popular culture, and — in the illusion that cinema is after all — gave Blacks a place within it." This evening's program will feature a rare screening of *Murder on Lennox Avenue* (1941), a racketeer expose and murder mystery directed by Arthur Dreifuss. Also to be shown are a series of original theatrical trailers or "previews," dating from 1934 to 1948, of all-black cast films including *Bronze Buckaroo*, *Dark Manhattan*, *Birthright*, and *Miracle in Harlem.*

NOV. 26: King Vidor's OUR DAILY BREAD

Considered one of the classic films of the depression years, King Vidor's *Our Daily Bread* (1934) is the moving portrait of a newly-married couple, broken by the Depression, who move to a barren farm and proceed to form a commune. Without "name" stars and with his interest in depicting the suffering and struggles of the unemployed, Vidor could get no financial backing from the major studios, and as a result raised the money and produced the film himself. Historian Bill Everson describes the resulting product: "One of King Vidor's most deeply-felt works, *Our Daily Bread* was one of the very few films of the depression years to take a theme of social comment and not camouflage it within a framework of melodrama. . . the climactic sequence — an entire reel devoted to the creation of an irrigation channel over rocky and hilly ground — is a tour-de-force of design and editing that can rank with the finest bravura episodes by Eisenstein or Griffith." **A discussion will follow the screening.**

DEC. 3: The Films of CHICK STRAND

Chick Strand's interest in experimental film began in the early 1960s when she co-directed Canyon Cinema Cooperative. She has been described, by Linda Gross of the *Los Angeles Times*, as a "messianic and surrealistic filmmaker who fuses ethnographic and humanistic traditions with bold, sensual imagery." This program will survey Ms. Strand's most recent work: *Anselmo*, *Elasticity*, *Guacamole*, *Mujer de los Milfuegos*, and *Cosas de mi Vida.* **Ms. Strand will be in attendance to discuss her work.**

DEC. 17: EXPLOITATION TRENDS in American Film

Exploitation in terms of dramatic topics dates to the earliest origins of the American cinema. This program will include two films which deal with two of the most exploited topics — prostitution and drugs: *Trapped by the Mormons* (1922), in which Mormons are portrayed as white slavers who lure young English girls into their harems; and *Marihuana: Weed with Roots in Hell*, another early anti-marijuana feature from 1936 directed by Dwaine Esper.

Pasadena Filmforum is a non-profit, non-commercial organization which exhibits the work of independent filmmakers (encompassing avant-garde, documentary, personal, anthropological, and political cinema), as well as outstanding and historically significant examples of world cinema.

Filmforum is supported solely through donations at the door (general admission $2.00, students and senior citizens $1.00) and yearly memberships. If you plan to attend Filmforum programs on a regular basis, we suggest that you become a member. Membership classes and dues are as follows: Student, $10; Senior Citizen, $10; Regular (one adult), $20; Family (adult couple), $30. Members are entitled to all privileges of the organization, including the right to vote and hold office. Dues include free admission to all Filmforum-sponsored programs during year of membership. A portion of all memberships is tax-deductible.

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Filmforum programs are held at the Pasadena Community Arts Center, located at 54 S. Los Robles Ave., between Green Street and Colorado Boulevard in Pasadena.

Free parking can be found directly behind the Center (enter driveway on Los Robles Avenue). There is also a free parking lot on Green Street (this is the third lot from the corner of Green and Los Robles).

To get to the Community Arts Center from Los Angeles or Hollywood, take the Pasadena Freeway (11) north to end, continue on Arroyo Parkway ½ mile, turn right on Green Street, then four blocks to Los Robles.

From the San Fernando Valley, take the Ventura Freeway (134) East, exit on Colorado Boulevard, drive approximately one mile, turn right on Los Robles.

FOR FURTHER INFORMATION ON PROGRAMS
PHONE 358-6255

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PASADENA FILMFORUM

SEPTEMBER / OCTOBER

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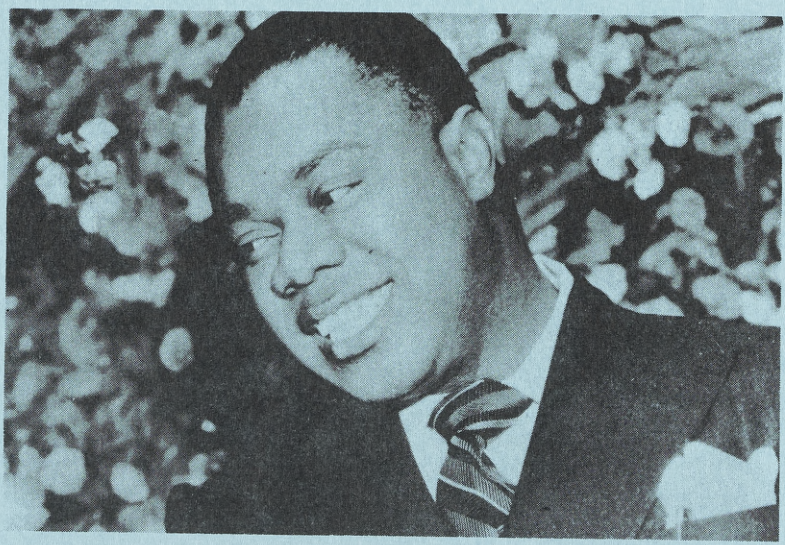
Bruce Schwartz (center) directs Adam Silver in *In MacArthur Park*.



Louis Armstrong will be featured in evening of "soundies" on Oct. 23.

MONDAY, SEPTEMBER 18 — 8:00 P.M.
FIRST FILMS:

BRUCE SCHWARTZ

Bruce Schwartz is a writer, director and acting teacher living in Los Angeles. He has taught acting and film classes at Rutgers University, Los Angeles City College and Cerritos College. In 1977 he completed, with grant support from the American Film Institute, IN MAC ARTHUR PARK, which received the International Critics Prize at the San Sebastian Film Festival in Spain. Schwartz' second film is a moving portrayal of a Mojave Indian displaced in the skid row section of downtown Los Angeles. Adam Silver gives an excellent performance as Triam Lee, the Indian whose desperate search for work leads to murder, while back home on an Arizona reservation, his wife and young son exist in dire poverty. IN MAC ARTHUR PARK explores Lee's life as a frightened fugitive in an urban environment which he cannot cope with. Linda Gross, writing in the "Los Angeles Times," said: "The dark and downbeat film offers a fine display of social realism in which Schwartz uses a documentarylike style to frame his story of the poverty and despair that leads to violence. . . . MacArthur Park and its desolate environs figure prominently in the film: dank hotels, bars, hookers and transients, all seen from the point of view of the lonely, displaced man who desperately wants to go home."

Also to be shown is Schwartz' first film, PORTRAIT OF PAUL (1970), a dramatic study of a 50-year-old man who becomes involved with a 19-year-old girl and the tense relationship which develops between them as a result of their mutual isolation and loneliness.

Mr. Schwartz will be in attendance to discuss his work with the audience.

MONDAY, SEPTEMBER 25 — 8:00 P.M.
IN PERSON:

JOE GIBBONS

Joe Gibbons is one of the dynamic figures of the new generation of San Francisco filmmakers who are responsible for the remarkable upsurge of independent film activity in the Bay Area during the latter half of the 1970's. Gibbons is also helping to attract critical attention to Super 8 as a medium for serious film artists.

This evening's program will include the following Super 8 films: SPYING (1978), "about that element of voyeurism implicit in all film viewing and which to a lesser extent underlies much ordinary seeing. I began a few years ago making what I consider to be a provocative, possibly even scandalous short film explicitly demonstrating how closely the viewing position assumed by the commercial motion picture spectator resembles the position of the voyeur, the scurrilous peeping tom. The original conception of SPYING was that of a literalization of Hollywood voyeurism, though without its exhibitionism. (In other words, without employing actors.) As the film progressed, however, I saw how the considerations which had come to light in spying could apply as well to more general, more innocent types of viewing experiences — those types of looking which would be best facilitated were the viewer invisible. SPYING traces a trajectory, then, from ordinary 'innocent looking' to keyhole peeping."

PRESENCES REEL 10 (1978) consists of several "presentations" in which various persons, each alone in a screening room, confront the camera five feet away for three minutes. "What interested me above all was the peculiar sense in which they were 'not' alone," comments Gibbons.

Mr. Gibbons will be in attendance to discuss his work with the audience.

MONDAY, OCTOBER 2 — 8:00 P.M.
IN PERSON:

SARA KATHRYN ARLEDGE

A pioneer experimental filmmaker and painter, Sara Kathryn Arledge is finally receiving the critical attention that she has so long deserved. Since her first one-woman show at Filmforum in 1976, she has had major screenings at the Los Angeles County Museum of Art and the Cinematheque in San Francisco. Next Spring she travels to New York for a presentation at the Anthology Film Archives. Now 67 years young, Ms. Arledge will introduce an evening of her films and transparencies in conjunction with the opening of a major retrospective of her paintings and drawings at Aarnun Gallery. (The reception for this exhibit, which runs through November 4, will be this evening from 6-8:00 p.m. Aarnun Gallery is located at 99 E. Colorado Blvd. and is open daily from 10 a.m.-5 p.m., closed Sunday and Wednesday.)

Tonight's program is testimony to the singularity of an artistic vision which has matured in virtual isolation during the last 40 years. Ms. Arledge has described her philosophy: "There is a sense of imaginative rightness in an artist because there is a rightness in the Universe. . . a complex harmony. What it seems to me that I am doing is to create images in such a way as to try to tenderly communicate this sense of rightness to others."

The program will include: INTROSPECTION (1946), a highly imaginative series of loosely connected technical and aesthetic experiments with dance. WHAT IS A MAN? (1958) is a sophisticated exploration of human folly which provides some rather profound insights into a timeless dilemma — alienation between the sexes. TENDER IMAGES (1978) and INTERIOR GARDEN I & II (1978) are beautiful documents of the artist's black-and-white, sepia and color transparencies. Also to be shown: a 30-year sampling of 3¼" x 4" slides with abstract paintings sandwiched between two or more glass plates.

Ms. Arledge, who lives in Pasadena, will be in attendance to discuss her work with the audience.

Sara Kathryn Arledge as she appeared in 1936 at age 24. Photo by Chan Weston.

MONDAY, OCTOBER 9 — 8:00 P.M.

Beckett: Beginning to End & Open Screening

The late Irish actor Jack MacGowran performs in an extraordinary one-man dramatic interpretation of the writings of Nobel prize author Samuel Beckett. Based on MacGowran's celebrated off-Broadway show, BEGINNING TO END reflects the spectrum of Beckett's work — the poetry, the prose and the plays. MacGowran worked closely with the author for five years to assemble and refine this unique presentation. BEGINNING TO END was shot in the high California desert using the evocative landscape of sand, mountains and lakes as a natural backdrop. The "Los Angeles Herald Examiner" described this anthology: "Brilliance of script, performance and setting are crowded into 58 minutes of as original and probing a piece of theatre as has ever come to film." BEGINNING TO END was produced and directed by Lewis Freedman for KCET, Los Angeles, and the Public Broadcasting Service.

The film will be followed at approximately 9:15 p.m. by an OPEN SCREENING. All filmmakers interested in showing work in Super 8 or 16mm, sound or silent, are invited to participate. Call in advance for special equipment needs.

MONDAY, OCTOBER 16 — 8:00 P.M.
IN PERSON:

JON RUBIN

Jon Rubin is a Fellow at the Center for Advanced Visual Studies at MIT and President of the Boston Film/Video Foundation, New England's major regional media center. In 1977 he was awarded a Guggenheim Fellowship to continue the film work which he began as a student at Yale University in 1966. Rubin has had one-man shows at the Whitney Museum of Art and the Millennium in New York, the Carnegie Museum of Art in Pittsburgh, the Chicago Art Institute and the Pacific Film Archive in Berkeley.

Since 1973 Rubin's work has been primarily concerned with deriving imagery from color photochemical manipulation and optical printing. He is a pioneer in the field of do-it-yourself film processing. His films are painterly abstractions which explore the image-making potential of the emulsion itself, which conventional film processing suppresses for the sake of representation: heavily textured and patterned surfaces which attack vision directly — woven, sometimes dream-like apparitions.

This evening's program will include a selection of Rubin's abstract work in addition to AT HOME AND AWAY IN THE LATE '70S, which represents a major break from his past films, as it is more diary-like in feeling and structure and it is more directly concerned with filmic performance and humor.

Mr. Rubin will be in attendance to discuss his work with the audience.

Pasadena Filmforum programs are supported, in part, by grants from the National Endowment for the Arts in Washington, D.C., a Federal agency, and the Pasadena Arts Council.

Program Director: Terry Cannon. Treasurer: Wilbur George. Executive Board: Christine Boyle, Ann Chandler, Shirley Christie, Sheryl Jones, Karen Lavender, Larry Lavender, William Scaff, Mark Takeuchi. Brochure Design: Terry Cannon.

MONDAY, OCTOBER 23 — 8:00 P.M.

Celluloid Improvisations

Panoram machines started popping up sometime in mid-1941. Though they were often found in highbrow restaurants and better night clubs, they were equally popular (as "Billboard Magazine" put it) in "locations catering to transients" — bars, poolrooms, bus stations and hotel lobbies. Sometimes described as "a jukebox with a picture screen," the Panoram offered, for the price of only a dime, a two-to-three minute musical selection featuring the popular artists and songs of the day.

Panoram film shorts, called "soundies," were produced until 1946 and, in all, numbered more than 3000 by the time production was discontinued. Tonight's program revives 45 of these shorts. Though the emphasis is clearly on jazz and jazz-oriented material, our presentation will include a representative sampling of soundies' output: popular and patriotic songs, vaudeville and comedy, Western, Hawaiian, novelty and vout. Artistically they run the gamut from inspired to inspired kitsch. Featured artists include Duke Ellington, Count Basie, Nat King Cole, Louis Armstrong, Cab Calloway, Sister Rosetta Tharp, Bill "Bojangles" Robinson, Larry Adler, Louis Jordan and many others.

Though some of these soundies have been featured at past Filmforum programs, most will be screened publicly tonight for the first time in 30 years.

MONDAY, OCTOBER 30 — 8:00 P.M.

ARTIST'S CHOICE:

Anyplace is a Good Place for a Murder

Author Raymond Chandler set his brilliant pulp stories and intricate novels against the panorama of Los Angeles in the 1930's and 1940's. In 1940 Chandler's "Farewell My Lovely" was published and in 1945 RKO released it as MURDER MY SWEET, unquestionably one of the finest private eye films ever made.

MURDER MY SWEET, which screens this evening, marked Dick Powell's introduction as a dramatic actor, and as Raymond Chandler thought, Powell was the most realistic of all that portrayed his intuitive, wry and appropriately hard-boiled private detective Philip Marlowe. Detective Marlowe takes on the case of a missing showgirl and finds himself mixed up in blackmail, stolen jade and murder, from Central Avenue to Brentwood, from Malibu to Bay City. Marlowe is grilled, sapped, drugged, worked over and framed by a variety of ex-cons, mystical charlatans, tough guys, and a dangerous and deceptive blonde dame. Dick Powell is joined by a cast which includes Claire Trevor, Anne Shirley, Otto Kruger and Mike Mazurki. With direction by Edward Dmytryk and screenplay by John Paxton, MURDER MY SWEET is a classic of 1940's film noir.

In an attempt to re-create the movie house experience of the forties, five short subjects have been selected to precede the feature: THE JAPOTEURS (1942) stars Max Fleischer's animated Superman saving Lois Lane and the free world in lustrous color. JAMMIN' THE BLUES (1944) is the singular celluloid statement of jazz in the forties with imaginative direction by Gjon Mili and music by Lester Young, Harry Edison, Illinois Jacquet, plus torrid jitterbugging and porkpie hats. Also: ANY BONDS TODAY, a 1945 newsreel, and a documentary on Hollywood in the forties.

This evening's program was chosen by John Breckow, a genuine fan of gaudy neon, easily concealed weapons and film noir. Mr. Breckow is an independent record producer, programmer and commentator for KPFK-FM, and music editor of GOSH! magazine.

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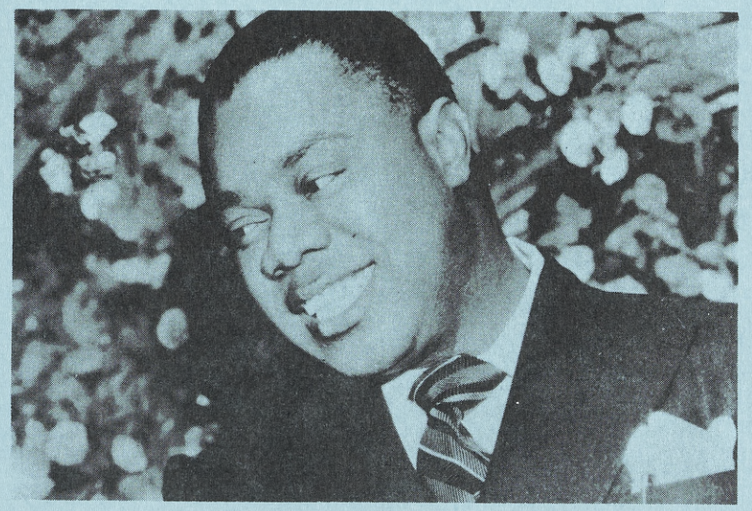
Bruce Schwartz (center) directs Adam Silver in *In MacArthur Park*.



Louis Armstrong will be featured in evening of "soundies" on Oct. 23.

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PASADENA FILMFORUM

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PROGRAM NOTES

June 18, 1979

8: EIGHT SOUTHERN CALIFORNIA FILMMAKERS

WAR ZONE by Neon Park (16mm, 4 minutes)

"Peter Max-like in its intensity." — Kevin Thomas, *Los Angeles Times*

ELASTICITY by Chick Strand (1975, 16mm, 25 minutes)

Chick Strand teaches film at Occidental College. *Elasticity* was funded by the American Film Institute.

"This film is autobiographical in the sense that its elements stand for things that have been important in my life. The Amnesia/White Light section represents those things in the past that have almost retreated from my memory: the hopeful girl on the traveling bars. . . the talk about the crumbs of three marriages. . . a sort of jestful statement about the intensity and importance of these relationships lost again in the past. . . a confused part in my life. . . thoughts of youthful suicide. . . lots of lovers, their faces receding from memory like the far away universes escaping so their light reaches us millions of years in their past. This is where I pack for the quest of 'finding myself.' The Euphoria/Dreams of Meditation section is the quest. . . the journey in search of knowledge. Amelia Earhart represents the traveler. Many paths are started. . . oriental philosophies, strange cults, organized music, fast living. The beatnik house represents a resting place and the end of restless search. At the beatnik house I learned about Goethe, Bach and James Thurber. The end of the sequence is the acceptance of self, and also indicated is a discovery that a human in our society must stand alone and unaided, naked, raw, strong, independent, and still able to cry. The Ecstasy/Memories of the Future section is confrontation with the idea of death and accepting it as the last great human adventure. The last scene indicates hope and optimism for the future." — Chick Strand

WHAT IS A MAN? by Sara Kathryn Arledge (1958, 16mm, 10 minutes)

Sara Kathryn Arledge is a painter and early pioneer of experimental cinema. Born in Mojave, California, she has spent most of her life in Pasadena. Ms. Arledge has had two one-woman shows at Filmforum and last year Aarnun Gallery presented a major retrospective exhibition of her paintings.

"The imagery and dialogue in *What is a Man?* was stimulated by James Joyce. It is a satire with undertones of the cosmic spirit." — Sara Kathryn Arledge

DANGLING PARTICIPLE by Standish Lawder (1970, 16mm, 18 minutes)

Standish Lawder is head of the Visual Arts Department at the University of California, San Diego. He is also the author of *The Cubist Cinema*, a landmark work on early experimental film.

"*Dangling Participle* is an accessible and popular work. Strictly speaking, it is actually a compilation film, composed as it is of archaic classroom instructional films, mostly on the subject of sex education. Lawder re-edits the footage in a manner that accentuates the adolescent anxiety latent in the original films as well as their heavy reliance on euphemism and moral indoctrination in what are supposed to be scientific explanations. The inevitable effect of Lawder's assemblage on the viewer is hilarity. *Dangling Participle* functions not only as satire but as an essay on certain formal characteristics of the medium. It could almost be a textbook illustration of the effect of editing on a film's message. The way Lawder undermines and perverts the original intent of his footage by judicious juxtaposition points out the extreme malleability of any information communicated by the medium of film." — Scott Hammen, *Afterimage*

INTERMISSION

TRAIN LANDSCAPE by Jules Engel (1976, 16mm, 4 minutes)

Painter, sculptor and filmmaker, Jules Engel was a producer and art director for UPA Films, a creative group which changed conventional styles of the animated cartoon. Mr. Engel is now head of the Animation Department at Cal Arts. *Train Landscape*, an abstract animation which uses moving blocks of color and contemporary music to create a train ride, was selected for presentation at the 1976 Cannes Film Festival as well as being chosen for the experimental film competition at Knokke-Heist in Belgium.

FOREGROUNDS by Pat O'Neill (1978, 16mm, 14 minutes)

"*Foregrounds*, like *Saugus Series*, is devoted almost entirely to carefully constructed spatial ambiguities. The most visceral of these prints a rotating boulder, occupying half of the screen, over a slow lateral pan across the desert (painted by Neon Park). A faint superimpostion of leaves on top of the landscape has the effect of pushing its vista farther back in space. Correspondingly, the boulder bulges out of the picture-plane like a Cezanne apple. The effect is so strong that even when O'Neill begins to animate 'scratches' over the image, one's eye refuses to surrender the illusion of volume." — J. Hoberman, *Village Voice*

BATHERS — A Work in Progress by Wm. Scaff (Super 8mm, 18 minutes)

"This film has nothing to do with bathing. I am interested in people (artists, scoundrels, mavericks, visionaries, aliens, scientists, chiropractors, etc.) and *their* interpretations of a routine, daily occurrence. The idea was to make a collaborative work of film art in which the performer has complete freedom to act within a given set of boundaries (the bath). For the most part these scenes were filmed spontaneously with little or no prior planning to encourage the use of the intuitive creative process. Tonight's sampler features Shirley and Joel, Kieran Sala, Curt McDowell, The Bad Girls with Astro Bill, and Robin and Ellen in five of twenty bathing sequences which will comprise the finished film." — Wm. Scaff

FLIGHT OF IDEAS by FuDing Cheng (1979, 16mm, 15 minutes)

"Cheng visualizes the thought patterns of the mind during meditation. These patterns, as seen by the camera placed in the brain, trace the mind's swing from unbounded madness to pure awareness, or the first stage of enlightenment (kshanika samadhi)." — Notes from the 1979 Asian American Film Festival, New York City

Pasadena Filmforum expresses its gratitude to all filmmakers on this evening's program for graciously donating their works for this benefit screening.

Taped music prior to this evening's screening features L.A. rock n' roll from the 1950s.

Production Still from "What is a Man?" (1957)

SARA KATHRYN ARLEDGE

Retrospective of Films and Painted Transparencies

MONDAY, SEPTEMBER 29 · 8:00 PM

PASADENA FILMFORUM

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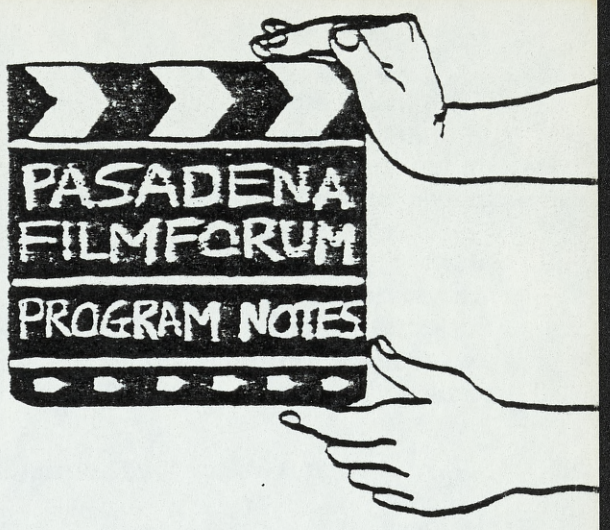

September 29, 1980

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This evening's program:

36 transparencies (approximately the first 19 of which were made in Summer 1980)

INTERMISSION

Introspection (1946, sound film, 7 minutes)

What is a Man? (1958, sound film, 10 minutes)

INTERMISSION

Tender Images (15 transparencies)

Interior Garden (17 transparencies)

Discussion with the artist

Notes by Sara Kathryn Arledge:

The idea of using visual educational aid slides for creative art work came to me in 1947 in a visual aids store, where I saw the glass slides then in use in the schools. I then bought glass slides, glass paint, and other related items. I realized with mounting excitement that I could probably use the colored gels that I had on hand from 1940 and which I had used in front of the lens while making my dance film, *Introspection*.

The first slide I ever made has three Harlequins in it.

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I have used many different mediums in the colored slides. At first in the 1940's I used stage light gels and glass paints. Since 1976 (when I started to make slides again), I have also used glass stain, India ink, and Sharpie pens. The gels come in large sheets of about 80 colors. Being made of gelatine, they dissolve in water in a warm oven. After this, I put a top on while the gel is still wet and squeeze where I want the colors to move. I opaque out areas I want to disappear. Sometimes I use these various techniques together, along with others.

Notes on *Introspection* by Lewis Jacobs, excerpted from Roger Manvell's *Experiment in Film* (1949, London):

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In the words of Miss Arledge, "effective planning of a dance film has little in common with stage choreography . . . effective movements of a dancer in film are not necessarily those most satisfactory on the stage." None of the detectable patterns of dance choreography are seen in this picture. There is also none of the contiguities of shot relationships as indicated in the dance experiment by Maya Deren; nor are any of the various methods of animation used. Instead, disembodied parts of dancers are seen moving freely in black space. Dancers wear tights blacked out except for particular parts — a hand, arm, shoulder, torso or entire body — which are specially colored and form a moving and rhythmic three-dimensional design of semi-abstract shapes. The problem of flatness of the screen which reduces the dancer to a two-dimensional figure was overcome by an ingenious use of wide angle lens, convex reflecting surface, special lighting effects, slow motion and multiple exposures.

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(OVER)

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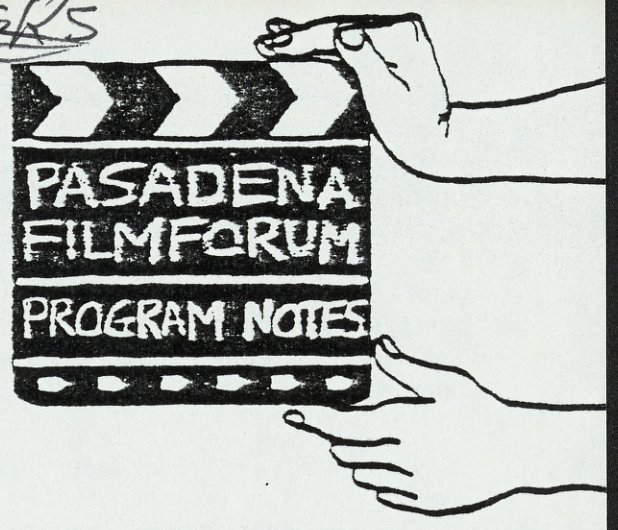

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